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'furious fret,' 'to rule,' 'Or' at the beginning of the former 'Willing-to-wound' couplet, and 'What pity, Heaven'; they alone depart from,

But were there one whom better Stars conspire
To form a *Bard*, and raise his genius higher;

they alone give 'A—n.'

The authorized 'Fragment' was published in 1727, the seventh known version before the publication of *The Epistle to Arbuthnot*, January 2, 1735.

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WELSH BITS IN THE TUDOR AND STUART DRAMA

Many Elizabethans had at least a smattering of languages which do not enter into the school curriculum in this country, and so the editors content themselves with dismissing as mere gibberish words that they do not understand. To quote an instance, Thomas Nash makes a pun in Russian¹ by substituting his own name for the Russian pronoun *nas* ('us') in the well known litany²: *góspodi pamíluj nas!* which means 'God have mercy on us.' Again Beaumont and Fletcher³ use the Russian words *colpack* and *rubasca* ('cap' and 'shirt'). Their present day St. Petersburg pronunciation is *kalpák* and *rubáshka*. I indicate the stress in the usual way, namely by an acute accent. The passage containing these Russian words may be safely attributed to Fletcher, who had greater facilities for learning Russian than his collaborators. There are also easily recognizable Russian names among the *dramatis personae* of his play, *The Loyal Subject*, such as *Putski* (*púshkin*), *Burris* (*barís*) and *Boroskie*, which stands for the common Polish name *Borowski*.

The object of the present article is to explain the Welsh words one finds scattered here and there in the English Drama. The

¹ Thomas Nash, *Have with you to Saffron-Walden*, ed. J. P. Collier, London, 1870, p. 42.

² I use Henry Sweet's method of transcribing Russian words. See H. Sweet's "Russian Pronunciation" (*Transactions of the London Philological Society*, 1877-79, pp. 543-561).

³ Beaumont and Fletcher's *Wit at Several Weapons* I, 2.

Welsh expression most commonly met with in the English plays ⁴ is *Duw gadwa chwi* ('God keeps you!'), a variant of which, *Duw gara chwi* ('God loves you!'), is also current in Wales. The Irish parallel to this Welsh greeting is the well known *go mbeannuighidh Dia agus Muire dhuit* ('God and Mary bless you!'). One meets also occasionally the exclamation *Duw gwyn* ⁵ ('White God'), although I am not aware of its being very current in Wales. The Welsh way of bidding good-bye, namely *Nos dawch* ('good night'), occurs occasionally. ⁶ The Valiant Welshman seems to have been very fond of the Welsh national dish ⁷ *caws pobi* ('toasted cheese'), but the use of the preposition *wedi* ('after') to designate the perfect has become so general that the Welshman says nowadays *caws wedi pobi*.

The English Dramatists knew how to say *digon* ⁸ ('enough'), and sometimes even they had enough of Welsh ⁹ (*digon o Gymraeg*). The expression *Taw a sôn* ¹⁰ ('hold your tongue') occurs also quite frequently. Fletcher ¹¹ uses the verbal form *gwnaethem* ('we had made'). The word *Sidanen* ('what is silken, fine woman') occurs only once. ¹² Welsh proper names are found scattered here and there such as *Gwynedd* ¹³ ('North Wales'), Aberhonddu ¹⁴ ('Brecon') and *Madoc ap Siencin*. ¹⁵

The Chaste Maid of Cheapside contains a long sentence in Welsh ¹⁶ but only the beginning of it has a familiar sound to me:

⁴ Beaumont and Fletcher's *Custom of the Country* I, 2; *Monsieur Thomas* I, 2; *The Night-Walker* III, 6; Middleton's *Chaste Maid of Cheapside*, I, 1.

⁵ Beaumont and Fletcher's *The Night-Walker* III, 6; Webster's *Northward Hoe* IV, 2.

⁶ *Valiant Welshman* I, 3.

⁷ *Valiant Welshman* I, 2 and IV, 1.

⁸ Webster's *Northward Hoe* II, 1; Ben Jonson's *The Honour of Wales* (*Works of Ben Jonson*, ed. Gifford, VII, 330).

⁹ *The Valiant Welshman* IV, 3, and Shirley's *The Wedding* III, 2.

¹⁰ Webster's *Northward Hoe* IV, 1 and V, 1; Ben Jonson's *Honour of Wales* (*Works* VII, 320).

¹¹ *Wit at Several Weapons* I, 2.

¹² *Northward Hoe* II, 1. Cf. Thomas Fitzgerald's nickname 'The Silken Thomas.'

¹³ Beaumont and Fletcher's *The Night-Walker* III, 6.

¹⁴ *The Night-Walker* III, 6.

¹⁵ *Northward Hoe* II, 1.

¹⁶ Middleton's *The Chaste Maid of Cheapside* IV, 1.

A *fedrwch chwi cymraeg* ('can you Welsh?'), although in Welsh as well as in English it would be more correct to put in the word *siarad* ('talk').

The sentence in *Northward Hoe*¹⁷ is much easier to transcribe and amounts to *mi caraf chwi a'm holl galon* ('I love you with all my heart').

The English plays in which Welsh words occur most frequently are Ben Jonson's *For the Honour of Wales* and *The Pleasant Comodie of Patient Grissill*, but the Welsh expressions contained in these two plays have been already explained by Gifford in his edition of *Ben Jonson's Works* and by H. Zimmer in his classic paper on the subject.¹⁸

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REVIEWS

English-German Literary Influences. Bibliography and Survey.

By LAWRENCE MARSDEN PRICE. University of California Publications in Modern Philology, Vol. 9.

L. M. Price von der Deutschen Abteilung der Universität von Kalifornien hat den ersten bibliographischen Teil seines Werkes 1919 veröffentlicht und schon damit eine höchst anerkennungswerte und erfolgreiche Arbeit geleistet. Meine Notiz in den *M.L.N.* xxxiv, 511 sollte nur das Erscheinen der Bibliographie kurz anzeigen. Jetzt ist der zweite Teil erschienen, der den bibliographischen Stoff verarbeitet und kritisch abwägend den gesamten Stand der Forschung in diesem Grenzgebiet darzustellen versucht. Fiel schon beim ersten Teil der sorgfältige Fleiss auf, so wird man beim zweiten die Kühnheit des ganzen Unternehmens gewahr; und mit beidem hat sich der Verfasser den Dank aller Interessirten verdient.

Die Bibliographie bringt zuerst theoretische Werke zur vergleichenden Literaturgeschichte und allgemeine Ueberblicke. Dann werden im ersten Hauptteil das 16., 17. und 18. Jahrhundert

¹⁷ *Northward Hoe* II, 1.

¹⁸ "Das kymrische in 'The Pleasant Comodie of Patient Grissill,'" (*Zeitschrift für celtische Philologie* III (1901), 574-594).